/42 cont'd/

000 we did not have the opportunity to taste it. Their chopsticks, bowls,
415 trays, and dishes are of the same kind as those of the Chinese.
171 Their method of maintaining potable water is also worth noting.
312 High in the mountains where the Miao live, there are no streams. Even small ditches are rarely to be found. Except for rain water, ordinary drinking water is hard to come by. Hence their water supply largely depends on small springs high up in the mountains from which the water is conducted downward by bamboo tubes joined together. These springs are not copious and drop by drop it flows
[415] down the bamboo tubes. The people who take the water just put a bamboo bucket (made of rather bulky bamboo, and about three or four ch'ih high) under the lower end of the bamboo tube. When the bucket is full of water, they carry it back home and put the water into large jars. /43/ Since the springs are very small, and dirt
[414] often gets into the water, it is unusually impure, and an outsider easily gets sick by drinking it.

273 The men like to smoke and drink wine. There are women who
276 drink wine; there are none who smoke. The tobacco smoked is of two kinds—the cut, pipe tobacco and tobacco leaves. They usually use a water pipe made of bamboo tubes for smoking. Cigarettes are not very popular. They are very careful drinkers, and it is unusual to see anyone drink to the point of becoming intoxicated. Except at feasts, drinking is not a daily habit. Betel-nut chewing is a favorite practice.

2. Clothing

291 Miao men's clothing is very simple. On the upper body is worn a short coat with a large lapel which opens on the right side. The coat either has a collar or is collarless and has three or four buttons. The long pants worn on the lower body are the same as those of the
302 Chinese. Miao men generally shave the hair all around, leaving
291 only a small circle on the top of the head or a queue which is rolled around the head. The forehead is sually covered with a long folded kerchief. Boys wear small mellon caps and usually go barefoot in the daytime and wear wooden slippers at night.

M /19 cont./
*101 (4) Yeh T'ou Miao. — This group also belongs to the He
CC Miao. When a girl is married, she must marry the son of her
563 maternal uncle. If the latter has no son, he must be given
M presents of ornaments and money. Otherwise she may not
[582] get married at all.

(5) Tung Tsai Miao. — They are not as numerous as the Yeh T'ou Miao, and live in separate villages. The Yeh
M Tou villages are known as the Big Villages and the Tung Tsai
[628] ones as the Small Villages, the latter being subservient to the
[582] former. Marriage is restricted to their own villages. A secret
[502] marriage to a member of a big village is a violation. The Tung Tsai are good boatmen. In Mi-no these are such tribe-
M men.
[345] (6) Pa Chai Miao. — This group is also a part of the He
[533] Miao. Near the village is provided an empty shed, where un-
[517] married men and women gather together to sing. If a couple
[584] fall in love, a cow is sent as a betrothal gift. One or two days
[583] after marriage the girl goes back home and still asks for money from her husband. If the money is not given she may marry again. In Ya-yu this custom still exists today.

/20/ (7) Ch'ien /Bamboo Grove/ Miao. — Another
M branch of the He Miao, there are many at Lieh-erh-shan.
[241] They live in dense bamboo groves on the mountain. They are
[262] not good at farming but grow some grain. They consider
[291] hempseed to be food and use hemp for their clothes.

[882] (8) Ch'ing Chiang He Miao /Ch'ing River Black Miao/. —
[527] The unmarried men are called "lohan" and the unmarried
[584] women, "laopei." In the spring they carry wine and food up the mountain, singing and dancing reciprocally. Those who
[851] become fond of each other drink from an ox horn and get married. After a son is born, they then say they have a
[167] descendant and begin to be willing to work in the field.

[291] (9) Pe /White/ Miao. — They originated in Kwei-ting
[302] and Lung-li in Kweichow. They esteem white clothes, go
[782] bareheaded and barefooted, and coil up their hair with crude
[769] hairpins. A big bull is selected for the ancestral sacrifice.

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/20 cont./ After the animal is fattened, an appointment is made with other bull owners in neighboring villages for a bull fight out in the open. Victory is a good omen. An auspicious day is selected to kill the bull for sacrifice to the ancestors. The sacrificer wears white clothes and a green outer garment. After the sacrifice the clan members sit around in a circle to drink heavily and to sing in a most joyful way. Today this custom is still prevalent in this sub-prefecture.

(10) Chiu Ku Miao. — They originally came from Shih-ping and K'ai-li in Kweichow. It is of the same tribe as the P'ien-t'ou-he. They prefer green clothes. They are especially fierce in nature. They wear armor and carry knives. They go up mountains as if flying, and draw strong bows called the p'ien-chia. The Tung Mao people who are being taxed by the Yung Shun Pacification Commission were this tribe. They repeatedly caused trouble in Chen-ch'i-so before being put under governmental administration.

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(11) He Shan Miao. — They are found in T'ai-kung, Kweichow. They bind their hair with blue cotton and live in secluded valleys. They divine with rushes to know what is auspicious or inauspicious. During the rebellion of 1795 in the reign of Ch'ien Lung many members of this tribe joined it, and many of them were killed at Kou-pai-yen by Fu Chuang-su /the commander of the government forces/.

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(12) He Chio Miao. — They are very numerous at Ch'ing-chiang and T'ai-kung. They wear short garments and large trousers, and going and coming they carry knives and daggers. Before taking any action they put two snails in a dish, to watch their fight in order to divine whether the omen is good or bad. In the twenty-fifth year /1686/ of the reign of K'ang-hsi, with the Hung Miao, Shih Lao-ch'ung occupied T'ien-hsing-chai, but was subdued by Kuo Chung-hsiao. Today, remnants of this group can be found at Lao-feng-shan.

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(13) Ch'e Chai Miao. Originally they were from Li-p'ing and Ku-chou in Kweichow. Today, their people are still found

M *101 CC 563

/20 cont./ in the villages around Shang-shih-li. Men learn trades and women weave and embroider. Unmarried people often gather together for moon parties out in the open, at which men beat the monkey drums and women sing in accompaniment. It is said that over 600 of Ma San-pao's soldiers remained as husbands who lived in their wives families. Consequently they are also called the Six Hundred Untamed Miao.

M [167] [462] [517] [533]

(14) Hsi-Ch'i Miao. — Formerly most of these lived in Chi-an-p'ing. The women's skirts do not cover the knees, and they wrap the legs with green cloth. Unmarried men and women have drinking parties in the open to find mates. After a son is born, a cow is given as a bridal gift /to the girl's family/.

[167] [291] [583] [577]

(15) P'ing Fa Miao. — Originally they were from Kuei-ting hsien in Kweichow, and some of them also lived in P'ing-ch'a-szu in Szechwan. Today, many of this tribe are also found at Pai-liao. They like to kill dogs to make sacrifices to the spirits or to entertain guests. The men wear straw wraps and short skirts; the women wear long skirts and bind their hair into a knot.

[584] [167] [782] [574] [291] [302] [167]

/21/ (16) Tung Miao. — They originally came from Lung-li and Ch'ing-p'ing in Kweichow. Today, they are still numerous in the villages of Liu-li. The men wrap their heads with cotton prints and wear light-blue short garments. The women wear green embroidered cotton garments with very tight sleeves. Every mid-autumn festival they make sacrifices to their ancestors and dead clan members, and invite a sorcerer to their homes. They place food and wine on a wooden board, and calling out the spirits' names they dance and sing. (The spirits have such names as Pao-t'ung, Po-ch'a, Po-chi, etc.) What is commonly called "K'ou-ch'e seven maidens and the cursed spirits" in this sub-prefecture are both remains of this custom.

M [291] M [527] [782] [769] [776]

(17) Hua /Flower/ Miao. — In Ya-yu and Ya-pao there are many of this tribe. The clothes they wear are first covered with designs in wax, and then dyed. After the dyeing, the wax is washed out and the designs appear.

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miscellaneous food. This was called yin. Maggots and worms were the delicacies. The wealthy kept buckets of yin for many generations." This was probably the same as the yin of the Miao.

than ten chin were slaughtered and eaten. They were delicious and tender, excelling fat chickens. The dried meat made from them was especially tasty. Those who slaughtered cows would soak the bones in deep springs. After a long time they became soft and were considered a delicacy. The foregoing were the old food habits of the Miao. Today, after having been acculturated to the Chinese for a long time, they may have discarded them. The authors in the course of their investigation in the Miao area did not hear of such foods. Or, perhaps, the Miao, conscious of their unseemly customs, concealed the facts from us.

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The Miao drink water from the streams. When guests arrive they offer ginger soup or hot pepper soup to show respect. Today, they also know how to use tea in place of soup. There are three kinds of wine, corn wine, wheat /or barley/ wine, and rice wine, which they make themselves for their own consumption.

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Personal adornment. — As for the style of dress of the Miao in Hunan today, whether for men or women, it is not very different and can be said to have been completely influenced by the Chinese. The men wrap their heads with black cloth, and wear green or black cloth short garments and trousers, and black cloth belts around the waist, and go barefooted (Illus. 41). During the Manchu dynasty only the village headman shaved his head, the rest piled their hair in hair knots on top of their heads. Today, their hair is close cut or shaved smooth like the Chinese. The only difference is that they pull out the whiskers withthe fingernails or with tweezers. Today, those

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291 part being a single strip of cloth and the lower part being a
[574] double strip. When going to markets or visiting relatives and friends to offer congratulations or condolences, women wrap a strip of cloth around the waist outside their skirts. Thus it can be seen that the Miao skirt has the same function as trousers. Today, the Miao women in Hunan also wrap a strip of cloth around the waist outside their trousers when dressing up (Illus. 48), and their not wearing skirts is different from the Chinese. /Illus. 53 appears here./

/89/ /Illus. 54 appears here./ Miao womens' headbands can generally be divided into three types: 1) the tray type (Illus. 44 sic), in which the cloth is wound around the head, which is the most common; 2) the round type (Illus. 45), in which the cloth is wrapped around the head in the shape of a round ball; and 3) the open type (Illus. 46), in which after the cloth is wound around the head, about a ch'ih of the material is left hanging behind. There is an infinite variety of cloth used for headbands, including colored checked cloth, green cotton prints, green cloth, and black cloth. Young girls mainly use variegated checked cloth and green cotton prints, whereas the old women use green and black cloth. As for hair styles, that
302 of married women is different from the unmarried women's.
[585] The married women wear knots at the nape of the neck, and the unmarried part their hair in the middle and plait queues, which hang down the back (Illus. 47, the second person from the left).

301 Among the ornaments of Miao women are neck rings, earrings, bracelets, finger rings, silver chains, and silver pendants (Illus. 48). Neck rings include rings with twisted strands and with paralell strands. The former is usually worn at the neck (see Illus. 47, the two women in the center). The latter is one that combines three rings of different sizes; there are also many with up to five rings. These are like those worn by
[71] the Miao in Kweichow today. The other ornaments are for the most part more or less the same as those worn by Chinese women.

2:Ling & Ruey--125 E-5 (1933) 1947 AE5 Miao AE5

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Illus. 55. Men's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

2:Ling & Ruey--126 E-5 (1933) 1947 AE5 Miao AE5

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Illus. 56. Women's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

/92 cont./

000 was very different from that today. The section on dress in
175 Vol. 11 of the T'ing Chih says: "Among the Miao formerly
291 only the village headman shaved his head, the rest piled their
301 hair into hair knots and wrapped their heads in cloth. They
302 removed facial hair like the women. They wore short garments
[515] and went barefooted, and tied red cloth around their loins over
[531] green-blue cloth gowns. The borders of the top garment and
[556] the cuffs of the trousers sometimes were embroidered with colorful designs. The wealthy restrained their hair with netting, fastened by four or five silver hairpins as long as daggers, flat
[304] at the top and round at the bottom. Their two ears were pierced by silver rings as large as bowls, their necks encircled by silver rings, and their wrists bore silver bracelets. Their legs were wrapped with green cloth. Their feet, like those of animals,
[481] could scale trees as fast as monkeys. In climbing dangerous
[292] places and going through bamboo groves they could go like race horses. In rain, they wore sandals. The women wore silver hairpins, neck rings, bracelets, and bound their legs, altogether
[304] just like the men, but their two ears were pierced with three or four rings. Their clothes were longer than the men's, with low
[531] collars slanting down, decorated with tin strips and red wool
[556] or embroidered with plant designs. The rich wore a large silver comb in the hair, with the hair knot closely circled with silver chains and wrapped in a green embroidered turban. They wore no belt at the waist and no undergarments. They wore em-
[531] broidered skirts that had blue and red lines, and there were also those with tin bells tacked on and flowers embroidered on not less than two or three strips, as distinguished from the men. The unmarried women parted their hair in the middle and plaited a braid which hung behind, decorated with shells, tin bells, and pearls. Winter or summer they wore unlined garments, and even in very cold weather they only wore two or three layers.
[481] In the wind and snow they walked hunching their backs." This description agrees with the pictures drawn in the Huang Ch'ing Tzu Kung T'u of Hung Miao men and women of such places as Yung-sui and Kan-chou (Illus. 55, 56).

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766 On the day of the funeral procession, some seven, eight,
756 or ten, and sometimes as many as 20 or 30, sorcerer priests are invited. Each holds his particular sorcerer's banner and cymbals and drums, with a large entourage following. Therefore, the funeral procession of a sorcerer in the Miao area is an exciting affair well worth watching. It is said that when the
[775] deceased sorcerer priest ascends to heaven, on the way he has to pass through five garrisons and four outposts. Along the way the other sorcerer priests are expected to act as the vanguard, hence the more sorcerer priests present the stronger the force. Each sorcerer priest has to go to the grave before he can withdraw his "soldiers" and lower his banner to return home.

765 As for Miao mourning garments, when a father dies, a
[292] white headband is worn, with two streamers trailing behind before the burial has yet taken place. If both parents are dead, then the two streamers reach to the ground, otherwise only one ribbon does. Within a period of four months the mourner should not lift a hoe or a machete for at least one month; he
[302] does not shave his head, he does not sing, he wears mourning clothes for three years. In the case of a mother's death, the white cloth headband with which the head is wrapped is not washed for four months, during which period the mourner does
[302] not shave his head nor drink cold water, and the mourning clothes are worn for four years. There are persons who wear mourning for their deceased parents all their lives up to 50 or 60 years. Mourning clothes for paternal grandparents are worn for 12 days, and for a maternal uncle or his wife 12 days also. For a deceased son the mother wears a red streamer on her headband for three days.

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

294 finer cloth, of which they also made blouses, was already dyed when bought.

283 Hemp thread was made as follows: The stalks were cut close to the ground and stripped of the leaves, which were put back on the hemp bed as fertilizer. The bark and fiber were stripped from the wands and the bark loosened and stripped from the fiber with a knife, one end of the strip being held with the toes and one with the left hand. The long fibers were hung in the sun to dry and bleach. They were then boiled and sunned again. For the cloth they made a coarse thread by twisting the split fibers with the fingers and then rolling them against the leg or thigh. The split fibers had previously been twisted in bunches into a darning ball shape, and as the thread was made it was wound in a figure eight around a loop of bamboo. From this it was made into skeins, which were boiled and then wound into balls like those of cord (fig. 18, *e*). When weaving was to be done the balls were set into a tub of water and reeled from it onto the shuttle.

301 For married women the better turban was put on as follows: The hair was braided in two braids to the front, being pieced out with thread if the hair was scanty. One of a pair of chopsticks was laid across the head above the forehead and these braids wound around to hold it securely in place. A piece of blue cloth was fitted lengthwise over the stick and fastened with a needle or two, or sewed. Over the stick was put another piece of blue cloth with the ends folded on top of the head, and a longer piece of white was wound around the head at the height of the base of the stick. Another white piece was wound around the head at the line — high forehead, tips of ears, nape of neck. Finally a longer strip of dark blue cloth was wound around the outside of the white, but higher in the back, and the ends were tucked in. The ends of the white cloth were pulled out to stand up like the ends of a bow. If the family was in mourning, the outer strip was white. For special occasions a second, usually bright blue strip was put on in such a way that about half an inch of the lowest white cloth showed below it.

302 882 Unmarried girls shaved the head except for the crown and braided the hair from that

4:Mickey E-5 (1940-7)1947 AE5 Miao AE5

302 882 forward in one braid. One short piece of white was set on across the forehead and tips of the ears and crossed at the nape of the neck. A similar piece of bright blue cloth was put on over it to show about half an inch of the white. These were secured with a narrow

[294 301]

FIG. 9. Embroidered design on narrow strip of white cloth.

strip of cloth. A piece of cloth, six feet long, was folded six times lengthwise and wound around the head with the two ends tied to stand up in the back like the ends of a bow. A piece of dark blue cloth, ten feet long, was folded in the same way, wound on the outside of the white one, and tucked in at the back. These two pieces formed a wide, flat, horizontal cartwheel turban with the braid lying inside.

301 A still more elaborate turban called for more strips in addition to the white and bright blue ones, which were sometimes lavender, black, other shades of blue, and white. This was worn by unmarried girls when they went to visit in other villages. More lengths of white cloth were also put on sometimes to make the turban that much wider. For such occasions as a bullfight they sometimes wore, instead of the plain dark blue outer strip, one of dark blue embroidered on the ends in white and lines of color, and for the length of two hand-spans in white so that when it was put on the design showed all around the head outside of a plain band of dark blue, and on the bow ends.

The front apron was embroidered in lines of colored silk thread and spaced rows of a design in white cotton thread. The overpiece (figs. 8; 20 *a*, *d*) on the blouse was made up of several pieces, each with its special name, method, and order of making, and design, and the stitches were so carefully taken that it could be worn with either side out. First, two long strips of dark blue cloth were covered an inch and a half wide down the center with an over-and-over stitch diagonally across two threads in coarse white thread. A narrow strip of white cloth of the same length was

291 pretty pleated skirts. Their upper garment, a very open-necked bodice, is ultra modern, but it must [834] be recorded that though married women expose their breasts unmarried girls never do so. Women 292 wear no head-dress. Indeed, a year or two after 302 marriage they wind their hair into a horn that makes the wearing of a hat impossible. This peculiar coiffure is a sign of motherhood, and it is a proud day when a woman can dress her hair in this manner. Her "horn is exalted". Unmarried girls wear their hair in two plaits, something after 301 the fashion of English schoolgirls. Young men, as well as young women, wear brass or copper ear- 292 rings, and on gala occasions every one, man or woman, has a beautiful embroidered gown. In general the dress is pleasing, even picturesque, and harmonises beautifully with the mountains on which they live. It is not unusual for a missionary to be presented with a gala gown. English friends are highly amused when they are told that such a gown was grown in a village garden. Like Joseph's coat it is of many colours. The cloth is woven from hemp cultivated in a nearby hamlet, the woollen texture is made from wool sheared from mountain sheep, the pretty colouring is obtained from plants and roots gathered on the hills—in a word it was grown in a village garden.

[535] Everybody is fond of noise, dancing and music. 534 The musical instrument par excellence is the *ggeb* which is played by the young men, who are popular and admired according to their ability to blow it. A *ggeb* is made of bamboo pipes,

[5 cont.] One difference is their fondness of
262 hot pepper, [6] of which they use a lot in their dishes. To whet
[263] their appetite while eating, they have a bowl of dried pepper mixed with soup at the table, into which they dip every chopsticksful of food. The second difference lies in the scarcity of meat, their food consisting chiefly of vegetables grown by themselves or bought from the market. The daily dishes are mostly sour cabbage, sour soup, salted cabbage, preserved cabbage and pepper mixed with beancurd in different styles of cooking. The
263 third difference is the scarcity of salt in their cuisine due to the high price of salt in Kweichow. Even the well-to-do Miao-I use it sparingly. They roll a lump of salt in a cooked dish once and then save it for future use to last for a long time. The fourth
312 difference is their lack of water. They live in the high mountains, hence the name "kao-shan Miao" [high mountain Miao], and have to go down to the low land to get their water supply.
[515] The scarcity of water makes them reluctant to wash often. They
[271] are also used to drinking unboiled water and cold rice. Fifthly,
273 they are fond of wine, and their capacity being large, they use big bowls but sip slowly, enjoying all the while. Often they are dead drunk when they come back from the market place or from a party.

291 2) Costumes. The various Miao-I groups retain the special characteristics of their costumes, which have become the symbols of their identification. The colors of their clothes are green, blue, gray, black and white, the other pigments being unavailable. The dress materials of the Miao-I in the northwest are mostly
[439] home-spun hemp fabrics or cotton cloth obtained from the
[294] Chinese in the market place. In the southeast they produce cotton, and spin, weave and dye the cloth at home. They sew the clothes themselves, there being no tailors. The men wear
[302] their hair in chignons piled upon the head and wrapped up in turbans of blue cloth, which are not removed all year round and look like basins. The costumes of the women are not as simple as those of the men as they still retain their ancient styles and forms, which are too elaborate to relate here. Except the I women of the Chung-chia and Tung-chia, who are more progressive and wear long jackets and trousers like the Chinese, all the

1 [from the Chinese.-Analyst]

[16 cont.]

131 101 [161] Miao [short-skirt Miao] is a branch of the Hê Miao, distributed over a very extensive area in southeast Kweichow at Hsia-chiang, Yung-chiang, Chien-ho T'ai-kung, Tan-chiang, Pa-chai, Lu-shan and Ma-chiang. They total about 40,000 to 50,000 people. Although they have among them more or less the same costumes, customs and language, their cultural levels vary to a large extent. The present article deals only with those Short-Skirt Hê Miao who are located in the region contiguous to Lu-shan, Ma-chiang, Pa-chai and Tan-chiang, and may not be representative of the entire group.

2. Costumes

101 291 [17] A common method to distinguish the various tribal groups among the Miao in Kweichow is by the style of their women's dresses, because the men's are generally similar to those of the Chinese farmers. The women's costumes, however, still retain their original native style. The so-called Ch'ing Miao [blue Miao], Hê Miao [black Miao], and Pê Miao [white Miao] are distinguished by the colors of their womenfolks' clothes, which are either predominantly blue, black, or white. The 291 Short-skirt Miao is one group of the Hê Miao, their women's clothes being uniformly black. They are called the Short-skirts because their skirts are shorter than those worn by the other groups. In fact, aside from the length of the skirt, the other parts of their costumes are quite different too. To describe, 302 we start from the head. First of all, they never use make-up, but their hair is always well-trimmed and shiny. They often [515] wash their hair by the river bank and afterwards apply tea-seed oil to give it a glossy finish. They comb their hair backwards first and leave a bang of about two to three inches falling down on the forehead in the shape of a small black umbrella. On the crown the hair is coiled up in a chignon and fastened by a small wooden comb three inches long, rather like the headgear of a Japanese woman.

69: Lewis T-5 (1950) 1951 AM1 Indochina
Miao AE5
Shan-Thai AL3

alternating with the girls, describes in verse, to the accompaniment of *Kènes*, their possessions, their accomplishments, or their virtues. Formal offers of marriage then follow, and according to eye-witnesses of the custom, the metrical form in no way inhibits the most banal cataloguing of articles to be included in the marriage contract.

We were still eating when the chief's messenger came back with the only dog on offer. It was a poor forlorn animal, suffering probably from some wasting disease, and an enormous price was demanded.

As there was no dog to be had from these intermediaries, there was nothing for it but to go to the source itself, even if it meant another stiff climb on foot. Instead of turning left, therefore, at the junction of the main road to Luang Prabang, we took the right-hand fork towards Xien Khouang, which, although it led us out of our way, went right through the heart of Meo country in Laos. Shortly after, we came up with a Meo family, who were struggling up a hill loaded down like beasts of burden with their possessions. The Meos threw down their bundles and looked us over with puzzled amusement. One of them, who wore pigtails to show that he was the head of the family, came over, cut the choice centre out of a sugar cane he was carrying and presented it to us, roaring with laughter. This was typical Meo conduct. The Meo is grateful to strangers for amusing him with their clownish faces and ridiculous clothes, and his first impulse is to look round for something to give them. Shouting with joy, the children leaped into the car and were cuffed out again by their father. The woman who, if a Thai or a Laotian, would have stood apart with downcast eyes, bent down to examine Dupont's sandals. She wore several pounds in weight of solid silver jewellery round her neck and had had her head recently shaved.

Meo finery at its best is the most extravagantly colourful in Indo-China. The women are stiff with embroidery and heavy silver necklaces and chains, and are half-extinguished by enormous turbans that look like Chinese lanterns. But this family was in its

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[153 cont.]
291 slipper with wide linen leg. In winter the well-to-do "Méo" wear a padded jacket and a sort of padded loincloth.

[302] The "Méo" shave the hair about their heads for a width of from three or four centimeters; the remaining hair, braided or not, is confined in a turban. Besides, it is not rare to meet a bare-headed "Méo."

[301] Many "Méo" men wear jewelry: rings, bracelets, or necklaces of silver, copper, or sometimes of iron.

[765] Mourning is indicated by the wearing of a white turban. (Photos 198 and 199, Plate 42.)

The costume of the "Méo" women shows rather remarkable peculiarities in the various tribes. They even exceed, among the "Peu-Méo," the costume of the "Man-ta-pan" in magnificence of embroidery and liveliness of colors.

Except among the "Méo-moung-cha," the cut of the feminine garments is almost uniform, as much for the working clothes as for the ceremonial costumes.

The "Peu-méo" women, whom the French commonly call "Méotes with the sailor collar" wear a working costume made up of the following pieces (photo 103, Plate 39).

A white bodice, full, and reaching down to the waist, where it is held in with the skirt by a wide belt. This bodice is folded over very low in front, leaving a considerable portion of the breast visible and giving the entire garment the appearance of a very low cut sailor's collar. This collar, as well as the lower part of the sleeves, is bordered with a band of colored material, of variable width (blue or red).

A white skirt, reaching down to just above the calf, and held in at the waist by the belt referred to above. This skirt, which is very wide, is of the "plissé-soleil" type. While walking, during [481] which the "Méo" women swing their hips very markedly, the pleats of the skirt gather now on the right, now on the left, following the movements of legs and torso.

An apron, in blue linen, simply fastened about the waist by a [154] cord. A rather voluminous turban of blue linen, but with an outside turn often made up of a band of material in white and blue squares.

[155 cont.]

291 Opposite the shoulder, the top of the sleeve has first a circular red band, three or four centimeters in width, followed by a wider [531] green band, decorated with embroidery (varied rosettes and white lines).

The border of the jacket is furnished with narrow embroidered bands.

The skirt is long. It goes down to the ankles. The central section, at the height of the thighs, bears several horizontal bands (blues, reds, whites, and yellows) likewise decorated with embroidery. The apron, of dark blue, covers the front of the skirt.

The belt is very simple, often of red or green color, merely knotted about the waist, with two little ends which cross over and hang down in front.

The headdress of the "Moung-Cha-Méo" women has no turban. [302] The hair is rolled in back of the head in a little chignon fastened by a wooden comb.

[156] The "Méo" women wear about the same jewelry as the 301 women of the other groups. Some of their jewelry is very characteristic, however. Thus, the "Peu-Méo" women, in addition to the rings and necklaces of the usual model, wear earrings of a special shape: A silver ring, hung from the lobe of the ear by a hook, holds five or six fine silver chains hanging down to the shoulder, each one carrying small silver plaques on which ornamental embossed designs are represented.

The earrings of the "Hoa-Méo" are yet more characteristic (photos 346, and 37, Plate 36). They are formed of two long silver branches in the shape of interrogation points. One end is fastened in the turban at the back of the head. The other end, furnished [304] with a terminal button, passes through the earlobe (photo 346) or is attached to the lobe by means of a hook or a ring (photo 37). Sometimes the "Hoa-Méo" women wear earrings which hang down on the breast, which must be a veritable torment for the lobes, pulled about by so heavy a weight (photo 107, Plate 39).

In the description of the costumes, we have spoken only of 29| the working turbans and those used at great ceremonies. There still are turbans, intermediate between these two categories, of which

[156 cont.]

291 photographs 105, Plate 39; 156 and 157, Plate 40; 424, Plate 37, show various specimens: blue turbans, turbans of mixed blue and white, blue turbans on top of which larger white turbans are bound, turbans of black-and-white squares, horned turbans, and so on. There is no really fixed style of turban and some latitude is allowed to the "Méo" women in the arrangement of their headdresses, except in the matter of the turbans for great ceremonies. Sometimes the
302 "Méo" women go about bareheaded, the hair rolled in a great pile on top of the head (photo 103, Plate 39, woman at left), or merely brought to the back of the head and fastened in a chignon. The hair is shaved for a width of three or four centimeters about the head, in the place where the turban rests.

Many of the "Méo" men and women wear a big hat of woven
291 rattan fiber in the shape of a truncated cone (photo 107, Plate 39; photo 198, Plate 42) of a model analogous to that of the "Man," but somewhat cruder and without the small spherical skullcap of the latter.

The "Méo" dwellings are generally rectangular in shape. The
342 walls are rarely of masonry (homes of the wealthy); most often they are of pisé or mud or even simply of rough planks.

The pisé is made in two ways: The moistened and kneaded
[339] earth is shaped, [157] by means of a mold, into parallelepipeds which are dried in the sun and are then placed one upon the other, for two or three rows of thickness, in such a way as to form the wall. In the second system, two large planks are so placed that the distance between them corresponds to the thickness which one wishes to give to the wall. Between these planks is packed slightly moistened earth, which is rammed down with large round logs. Then the planks are moved as the wall becomes higher, and are held in place by means of movable transverse members driven into the wall. The framework, formed of roughly squared logs, supports a roof of two sections, generally of straw and rarely of tiles. The roof extends some distance beyond the walls, in such a way as better to protect the latter from the rain.

The interior of the cabin is divided into several compartments:
342 353 In the center, the hall of honor, where strangers are received and

Section 4

Costume

The men have their heads shaved around the periphery, and wrap around a white or blue turban. The rest of the hair is left long and rolled into a chignon on top of the head. When traveling, they wear the large hat customary in the high regions. Most of them have a broad silver necklace around the neck, open on the chest, with the two extremities flattened out into small plates bearing the imprint of several characters. They are joined together by a small chain on which a tooth-brush is sometimes hung. Men's clothing consists of a white or blue jacket, depending upon the ethnic type, ending at the belt and buttoning on the right side of the chest, and of trousers of the same cloth with a very wide and low seat, and with short legs reaching down just below the knee. What distinguishes it from the zouave style of trousers, is that it is not tied in around the leg. The Meo generally wear leggings. The Meo gun almost is part of the costume. Moreover it is like that of the Man in all respects. 241 301

/135/ In giving a description of women's clothing, it is necessary to distinguish among the different varieties. The White Meo woman (Mong Tlao in the Meo tongue) wears a skirt of coarse white material, pleated finely all around the waist like a dancer's tutu, and short enough to show the knees a bit. Her trunk is clothed in a blue bodice ending at the waist, folded across the bosom, and open to a low enough point to show the beginnings of the breasts. The characteristic of this jacket is the sailor collar which is its pretty accessory. This is white on a blue background, or blue on a white background. Rich costumes have three collars in different colors, worn one above the other. The sleeves are edged with a cuff of the color of the collar. A blue apron hanging below the skirt, a belt wrapped several times around the waist, and leggings, so big that they swell out the lower part of the leg, complete this garb. 291

Hair is shaved in front and knotted into a chignon on the top of the head. This is crowned with an enormous turban put on and taken off like a hat. It is made of several meters of black and white striped material, and is wound around so many times that it weighs as much as two kilograms. 302

Besides bracelets and rings of silver, the Meo women wear for jewelry a wide unbroken necklace and earrings in shape of a letter "S," which fall down on the front of the bosom. 301

/119 cont./

764 [775] This peculiar custom is also mentioned by Maspero (1),

1. Page 244.

who asserts that, instead of a dog, an ox is sometimes used.

Lajonquière's description continues: "On the third day, corpse and coffin are carried to the grave separately; moreover, a coffin is not always used. In order to drive away evil [789] spirits, small cannons are fired, or, if they are not available, guns, around the funeral procession. The latter consists of the sorcerer, the children of the deceased, and several friends. In [767] some regions the gravediggers march in step in a special way, which represents a kind of dance. As soon as the grave has been closed, a mound is heaped over it, which in Pakha, for example, is covered with flat stones. The bier on which the deceased was carried is smashed to pieces on it, a little food is left in the vicinity, and everybody returns home and ends the day eating and drinking...

765 775 "For one or two days, sometimes even longer, a member of the family returns to the grave in order to bring food to the deceased; then he is forgotten."

764 [114] [522] This description is borrowed almost verbatim by Abadie (2),

2. Page 168.

who, however, adds that women do not take part in burials.

765 Lajonquière (3) stresses that actually there is no mourning

3. II, p. 319.

[302] among the Meau. During the three days of the funeral rites, the children of the deceased wear their hair loose and hanging down over their shoulders, but nothing is changed in their dress.

/176 cont./

[756] and this knowledge are not acquired through learning; the office
[787] of the shaman is not even necessarily handed down from father to son, though this is possible, but primarily the shaman is a person who has been chosen by the spirits. Usually each village has several shamans, who, it is assumed, are not equally powerful.
[554] Their rating depends on the successes accomplished by the individual shamans. A person may turn to one in less important cases and to another in more important cases or if the first shaman has failed.

[562] Similarly, the position of the shaman does not depend on
[554] the sex, although female shamans are much rarer than male ones. Both male and female shamans, when they are not engaged in their special activities, live /Color Pl. II appears here on an unnumbered page/ /177/ exactly like the other members of the tribe, from whom, if they are men, they are in no way distinguished, except for a small distinguishing mark (Fig. 40). The
[302] female shamans are recognizable only by their hair style; they do not wear the long hair of the women, but have the head either close-cropped or wear the male hair-style, depending on the instructions given to them by the teacher-spirit of the shamans.

The latter also determines the color of the distinguishing
[292] mark of the shamans, a small fabric cross that is sewed on the back of the blouse and is worn only while a ceremony is being performed. /Fig. 40 appears here./ Sometimes small silver coins, usually of Chinese origin, are sewed in two or four ends of the fabric cross. This, too, would have been ordered by the teacher-spirit of the shamans.

[428] If a shaman is about to die and wants to designate one of
[756] his sons as his successor, this is done in ceremonial fashion. He
[787] sacrifices four candles and four small bowls of tea to the teacher-spirit of all the shamans, kǒ nǒ kǒ tsū, and the three pairs of
[782] assistant spirits, tă fū yé, lū fū yé, and săn fū yé. The teacher-
[776] spirit and each pair of assistants are entitled to one candle and
[801] one bowl; moreover, four is the lucky number of the Meau. Now the gongs are beaten and the magic rattle is sounded until the shaman believes that the spirits are present. He now asks them to lend their assistance to his son, whose name he mentions, just as they have to him during his years of activity, for he himself is now too old to continue to perform his duties.

39: Bernatzik--365 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 266/

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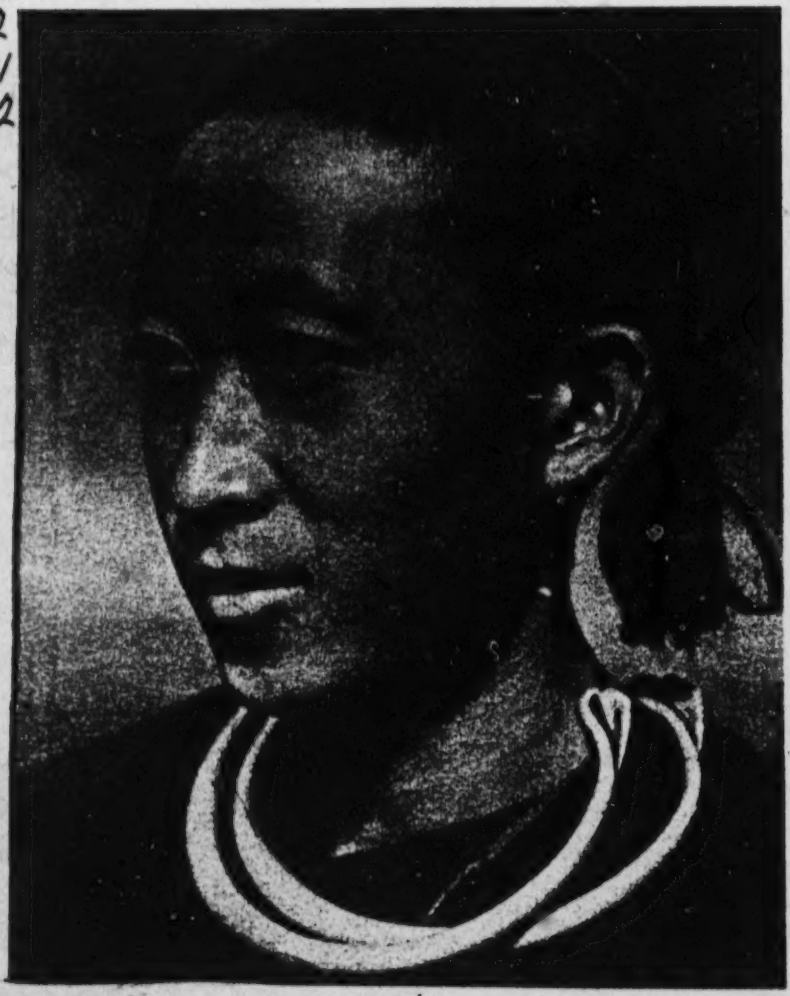

Ill. 52. Meau man, 24 years old, with Mongolian fold, shiny blue-black hair, and lacking ear lobs.

/324 cont./

291 [184] [554] [531] the women and the size and shape of the collar vary according to age and social position. He further maintains that sometimes, too, the clothing of the men is decorated with embroidery and colorful lacing, like that of the women. /Figs. 209-210 appear here./

302 [304] Tattooing, like body painting, is unknown among the Meau. The headdress of the girls and women among the Meau is completely uniform. The long straight hair is combed upward in the back and twisted into a knot above the forehead (Ill. 87).[2] Since it is regarded as especially beautiful to have as large a hair knot as possible false hair is often twisted into the knot (Ill. 59).[2] Young girls like to wear a wooden comb stuck [301] [412] in the hair knot (Fig. 209). To comb the hair, women as well as men use combs with an edge and central piece of wood and teeth of finely split little sheets of bamboo.

I could nowhere find among the Meau visited by me the women's custom of shaving the head as Lajonquière (3) describes

3. II, p. 309.

[756] it. A single exception was the female shaman of a village. This woman wore her hair completely shaved under her turban.

[177] /325/ The headdress of the men is uniform everywhere. In Chinese fashion, they wear their heads shaved for a round spot about six centimeters in size at the back of the head (Ill. 80).[3] The remaining hair is long and is either braided into a tight queue, tied up in a knot, or worn loose (Ills. 52 and 54).[4]

301 [171] Compared with the other Chinese mountain tribes, such as the Akha, Lahu, Lisu, etc., the Meau wear few ornaments. Nevertheless, the solid silver rings, which are worn around the neck, arms, fingers, and feet, stand out in rich contrast from the dark-blue fabric of their clothing and the colorful embroideries. Quite generally, open, solid silver hoops are worn around the neck (Figs. 211 and 212), which vary in size, weight, and execution, depending on whether they are intended for children, women, or men. Sometimes several neck hoops

[1] [see cat 116, p 620 - ANALYST]
[2] [" " p 448 - "]
[3] [" " p 595 - "]
[4] [see cat 116, pp 365-366 - ANALYST]

39: Bernatzik--366 E-5 (1936-1937) 1947 AO1 Thailand
MiaoAE5

/Between pp. 266 and 267/

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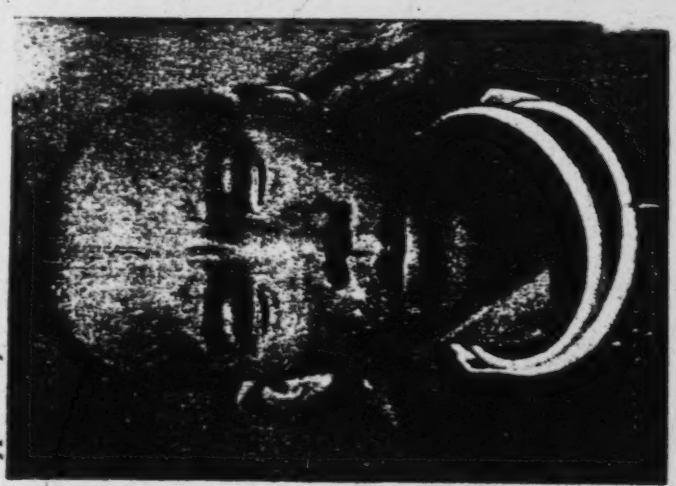
Ill. 54. Side view of the man in Ill. 53.

[144]



Ill. 53. Meau man of Coarse Sinoid type. 26 years old.

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Ill. 59. The heavy hair of the Meau women is twisted and tied into a knot above the forehead. Often strands of false hair are added.

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Ill. 60. The enormous turban of the Meau women consists of two to six cloths. Ear and neck ornaments are of solid silver.

39: Bernatzik--448 E-5 (1936-1937)1947 AO1 Thailand

/Between 330 and 331./

Miao AES

39: Bernatzik--450 E-5 (1936-1937) 1947 AO1 Thailand

Miao AE5

/Opposite p. 331./

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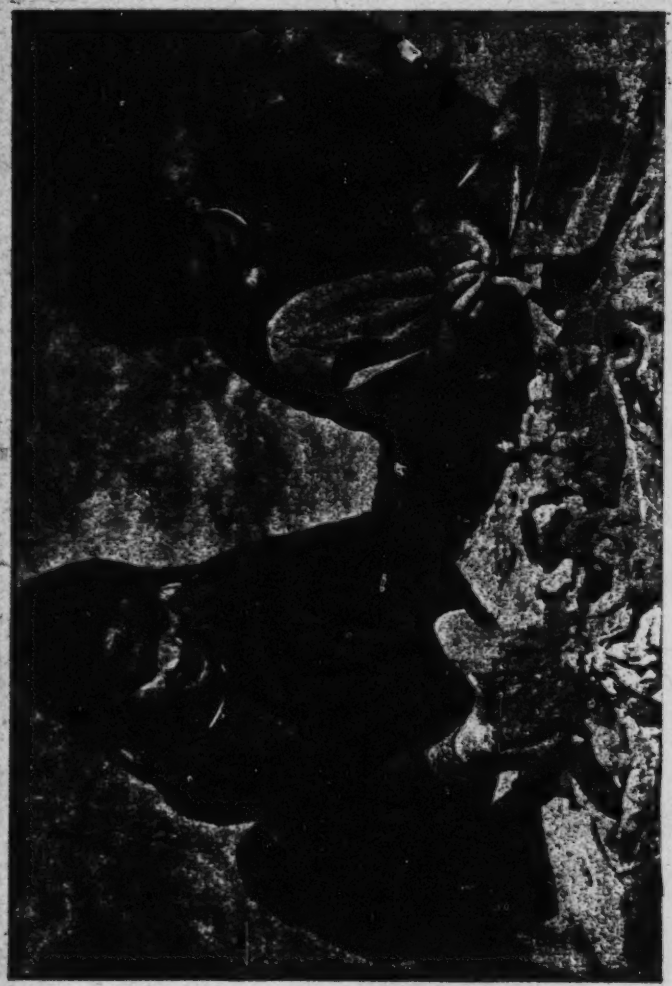
Ill. 62. Family idyl of the Meau. Delousing as a pursuit while affectionately being together.

39: Bernatzik--471 E-5 (1936-1937) 1947 AO1 Thailand

Mic AE5

/Between pp. 346 and 347/



Ill. 65. A favorite game of Meau boys is modeling animal and human figures in clay.

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39: Bernatzik--472 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 347/

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Ill. 66. Child-carrier of the Meau. The children are tied to their parents' backs by means of special cloths and are not put down even during work.

39: Bernatzik--574 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Between pp. 426 and 427/

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Ill. 75. Mouth organ of the Meau, made with a silver-mounted wooden body and six bamboo pipes.

39: Bernatzik--595 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 442/

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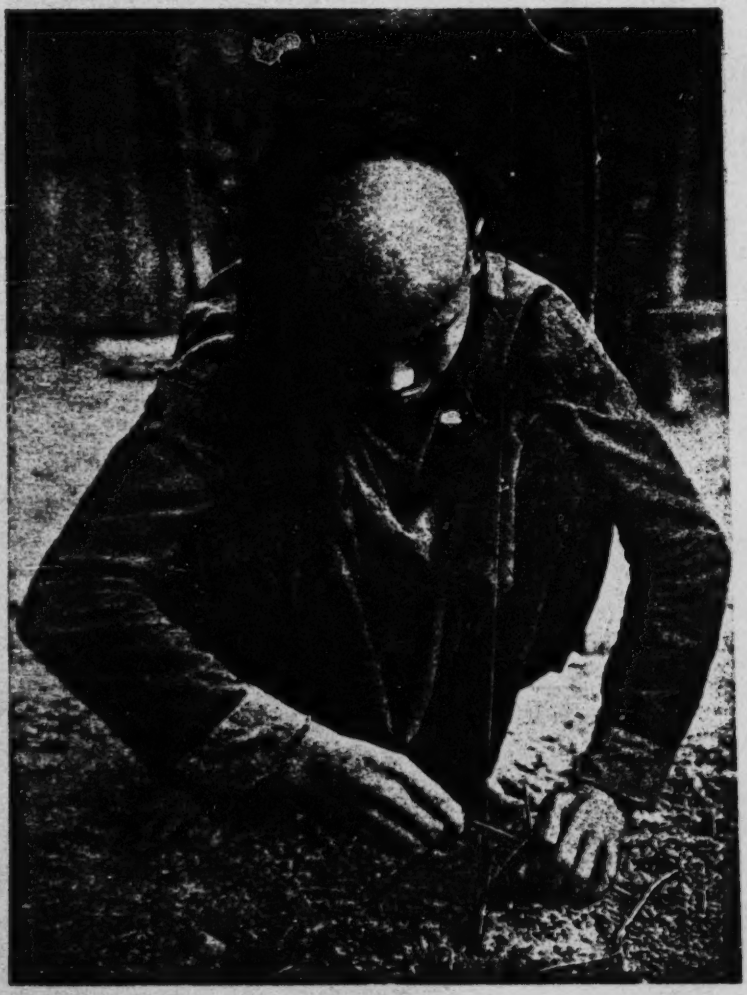

Ill. 80. Meau hunter setting a snare to catch wild birds.

39: Bernatzik--620 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p.458/

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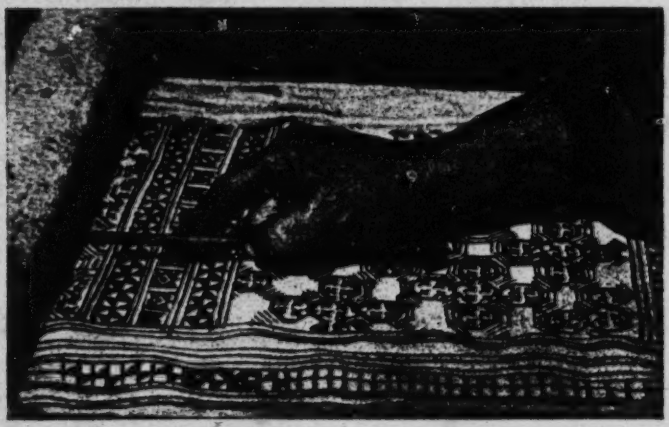

Ill. 86. Making batik work from hemp material among the Meau. The wax drawing is applied with a brass pen. [413]

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Ill. 87. Girl of the "Flowery" Meau sewing a new pleated skirt.

39: Bernatzik--623 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 459/

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Ill. 91. The tart meat of ripe squash tastes very good to the Meau boy.

39: Bernatzik--721 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/V/ Appendix II

Explanatory Notes on the Illustrations

144 Ills. 52-108. Photographs of the Flowery and the White Meau, both from northern Thailand.

Ills. 52-57. Racial types of the Meau. In contrast to the Akha, as well as to the statements in the literature concerning the Meau in Tonkin and French Laos, the Europoid racial element is absent among the Meau of northern Thailand. The Mongoloid is clearly recognizable in all cases. Coarse to Delicate Sinoid elements stand out clearly.

142 Ill. 52. Twenty-four-year-old man of the White Meau. The Mongolian fold, the blue-black, shiny, straight hair, and the lack of ear lobes are characteristic. To be noted also are the solid silver neck-rings, the principal adornment of the men of this tribe. Between Nos. 2 and 3 on the skin-color table.

[301]

[144] Ill. 53. Twenty-six-year-old man of Coarse Sinoid type from the Meau village of Nam Fa in the source area of the Nam Wa, east of Ampah Bunyun. Besides the well-developed Mongolian fold, the nose, which is broad and flat, even at the root, and the broad, beardless lower jaw with strong musculature are characteristic. The zygomatic arches project only moderately.

Ill. 54. Side view of the man in Ill. 53. The pockmarked skin is light yellow (about No. 2 on the skin-color table), the ear lobe attached. The few beard hairs have been plucked. The hair style of the men is the same as among the Akha (cf. Ills. 3 and 35), though the hair is twisted into a loose knot and not, as usually among the latter, braided (cf. Ill. 13).

[302]

[144] Ill. 55. Shaman from Nam Fa, about 52 years old, of Delicate Sinoid type. Strikingly intelligent features. The nasal projection is narrow with a slightly convex curve.

/V cont./

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[144]

Though the Mongolian fold is not pronounced, the Mongoloid affiliation is incontestable. The scantily developed beard hair is clearly visible here where no artificial interference has decreased it.

Ill. 56. Side view of the man in Ill. 55. The veins stand out clearly under the thin yellow skin (No. 2 on the skin-color table). The ear lobe is better developed than among the other types. Moreover, the blue-black hair is finer and less shiny (cf. Ill. 54).

Ill. 57. Chief wife of the chief of Nam Fa, about 35 years old. The faces of the women are generally wider and the zygomatic arches project more than among the men. The skin of the face is still lighter. The lower part of the auricle is pierced, and the heavy silver ear-pendant has enlarged it into a large lobe.

[304]
[301]

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Ills. 58-61. Clothing and ornaments.

Ills. 58. The women's costume consists of a turban, a dark-blue jacket with a sailor collar, a wide, batiked, pleated skirt, a long, narrow, dark-blue apron with wide bands, and white, wound leggings which, in the working costume, are replaced by plain dark-blue rags of cloth. Silver ornaments adorn ears, neck, wrists, and fingers.

[301]

/VI/

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Ill. 59. The thick, blue-black, shiny hair is twisted and tied in a knot above the forehead (cf. Ill. 87). It serves as a support for the huge turban (cf. Ill. 60). If the fullness of the natural hair is insufficient for achieving the desired bulk of the hair knot, false strands of hair are put in.

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Ill. 60. The huge turban of the women, depending on the wealth of the owner and the occasion on which it is worn, consists of two to six cloths. The ear and neck ornaments are of solid silver and are made by the Meau smiths themselves. (Cf. Ill. 82.)

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